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A SIGNED CYLIX BY DURIS, IN BOSTON

[PLATE I]

THE list given by Hartwig in 1893 (*Griechische Meisterschalen*, pp. 685 f.) of the vases, complete or fragmentary, signed by Duris as decorator (*Δούρις ἔγραψε*), includes twenty-six numbers, or, if we count the small bit from the Athenian Acropolis and the three cylices which have disappeared and of which no drawings exist, thirty numbers. Of these thirty, twenty-seven are cylices. In 1898 the Boston Museum of Fine Arts acquired a twenty-eighth cylix, belonging to Duris's earlier period (*Twenty-Third Annual Report*, pp. 65 f.). It is my privilege to make known a twenty-ninth cylix, which, if not ranking among the best works from that prolific master's hand, is by no means among the poorest. It belongs to his later period, *i.e.* about 480 B.C.

This vase was for many years the property of Thomas Wilson, LL.D., Curator of the Division of Prehistoric Archaeology in the United States National Museum, Washington, D.C. It was found in 1886, between April 4 and 11, in the necropolis on the northwest slope of the rock on which Orvieto is situated. The discovery was made in the course of excavations conducted by Signor Riccardo Mancini, a well-known explorer of Orvieto, Dr. Wilson being himself present and assisting in the work. The tombs uncovered at this time had been disturbed and destroyed, and the decorated pottery found was all in fragments.¹ The vase of Duris was put together in Washington, but was not otherwise tampered with. From 1887 to 1899 it was

¹ *Notizie degli Scavi*, 1886, p. 120.



CYLIX BY DURIS, IN THE BOSTON MUSEUM OF FINE ARTS

exposed in a glass case in the Smithsonian Building, but attracted no attention from experts in Attic vase painting. It has now become the property of the Museum of Fine Arts in Boston.

The form is the usual cylix form of the period. The height is $4\frac{3}{4}$ in., the diameter $12\frac{1}{4}$ in. As may be seen in PLATE I, reproduced from a photograph, the vase was broken into five pieces at an early stage of its existence, perhaps in transit from Attica to Etruria, and was repaired, presumably by means of the usual bronze clamps. There are twenty-one pairs of holes drilled to receive these clamps. In one respect the method of repair differs from the ordinary one, viz. in the fact that channels were scratched between the two holes of each pair on both the inside and the outside, so that the clamps should not project above the general surface of the vase.¹ Along the lines of these channels the clay is thus reduced to great thinness, and this must have seriously impaired the strength of the mended vase. The smallest of the five broken pieces was either lost or too much shattered for use, and was replaced by a fragment from another cylix. This is the triangular bit just above the right-hand handle, as seen in PLATE I. The existence of a design on the outside of the inserted bit makes certain its alien origin, while the drilled holes and scratched channels, matching those of the adjacent parts, guarantee the join.

Subsequently to the repair just described the vase was again broken, probably by being thrown into the fire in connection with the rites of burial. This inference is based upon the fact that certain pieces have had their red clay turned to gray in a way believed to be due to fire, while other pieces are unaffected. How many still later breakages there may have been, it is impossible to tell. A few small pieces are missing altogether, but, luckily, the designs are all but complete, and, though the vase is streaked with adherent lime carbonate, the

¹ A somewhat similar, but not identical, method was pursued in repairing the cylix of Brygos in the Cabinet des Médailles (Hartwig, *Meisterschalen*, pl. xxxii).

surface is otherwise in good condition, and the drawing but slightly damaged.¹

PLATE I is reproduced from a photograph; Figs. 1-3 from tracings. The latter figures are faithful in most respects, but



FIGURE 1.—CYLIX BY DURIS, IN THE BOSTON MUSEUM OF FINE ARTS: INTERIOR.

the hair is in all cases falsely rendered; it should be uniformly black. Further, the eye of the Maenad at the left of Fig. 3 is too wide open. Finally, the *sigma* of *ἐγραψεν*

¹ Since this article was written, the vase has been taken to pieces, carefully cleaned, and put together again. Its appearance has thus been greatly improved. In the reconstruction the alien triangular fragment has not been reinserted.

in Fig. 1 should be three-barred, and that of *Ἴπποδάμης*, in Fig. 2, four-barred.

The following technical details deserve to be noted : in the interior, purple is used for the waving stem or band connecting the ivy leaves on Dionysus's head, for the tassel of the cushion, and for the letters of the inscription. Diluted glaze is used for the cross-hatching on the cushion, for the ornament on the ogee moulding of the altar, and for the blood splashes on the altar. The hair of Dionysus is rendered in solid black, with four concentric relief lines laid over this on the *crobylus*, and a succession of scallops in front. The crown of the head is bounded by two parallel oval relief lines. The beard, also of solid black, is edged with short relief lines set side by side. The eye is closed at the inner angle, and the iris and pupil are indicated by a dotted circle. On the exterior, the preliminary sketch, made with a blunt point in the still soft clay, is distinctly traceable in places. Purple is used for head bands and letters. The minor markings upon the abdomens, arms, and legs of the nude Sileni, and the hair upon their bodies, are, as usual, in thinned glaze. The legs and the inside of the fawn-skin are painted with the same. The hair of the heads is everywhere black, and has similar relief lines to those of the interior. The crowns of the heads are also bounded in the same way as there, and the beards of the Sileni are similarly edged. All the eyes are of the dotted-circle type. In some cases, the contours are slightly open at the inner angle.

As is almost invariably the case with Duris's signed cylices (though not with his later unsigned ones), the designs on the inside and the outside of the vase are closely connected with each other. In the interior (PLATE I, Fig. 1) Dionysus stands before an altar, holding out a *cantharus*, as if about to pour a libation. He is dressed in a linen *chiton* reaching to his feet and a *himation*. His long hair is gathered at the neck into a *crobylus*, and there is a wreath of ivy leaves about his head. An interesting parallel to this figure is afforded by an amphora in the style of Duris in the British Museum (*Catalogue of*

Vases, vol. iii, E. 330, pl. xiii). It is noteworthy that the altar is tilted in relation to the god, according to a practice much in favor with Duris (*e.g.* Murray, *Designs from Greek Vases*, figs. 33, 36), but not confined to him (*ib.* fig. 44). The folding-stool (ὀκλαδίας) behind him, on the other hand, appears to stand on the same plane with him. In the field behind him is the signature: ΔΟΡΙΣ ΕΑΡΑΘΕΝ. The whole design is enclosed by a pattern of the form usual with Duris in his later period. This design consists of single meander squares of alternating direction, separated by what the British Museum Catalogue calls "red-cross squares," the whole bordered within and without by concentric black circles. The painter has been successful in making both ends of his pattern meet without disarrangement, whereas in some other cases he has been obliged to dislocate his pattern, either bringing two meander squares together (*e.g.* Murray, *Designs*, fig. 32), or giving to two neighboring meander squares the same direction (*ib.* fig. 33).

On the exterior (Figs. 2, 3) we find one of the stock subjects of Attic pottery — a revel or dance of Sileni and Maenads. The design is divided into two parts by symmetrical quadruple palmette ornaments beneath and at the sides of the handles. These ornaments are of the type usual with Duris in his later period (Winter, *Jahrbuch des archäologischen Instituts*, 1892, p. 110, fig. 13). It is a favorite scheme with Duris to draw five figures on each half of a cylix, and that scheme is followed here, there being three Maenads and two Sileni on each side. Each of the six Maenads wears a voluminous linen chiton, the sleeves of which she pulls down so as completely to cover her hands. The fashion is a common one, especially with Maenads (Hartwig, *Meisterschalen*, pp. 312 f.; Kalkmann, *Jahrbuch des archäologischen Instituts*, 1896, p. 20, fig. 1). Five of them wear over the chiton a mantle, fastened over the left shoulder and passing under the right arm, while the sixth has in place of this a small skin, probably intended for a panther's skin. Their long hair is held in place with diadems and fillets. Of the Sileni one wears a well-characterized fawn's



FIGURE 2.—CYLIX BY DURI, IN THE BOSTON MUSEUM
OF FINE ARTS: EXTERIOR.

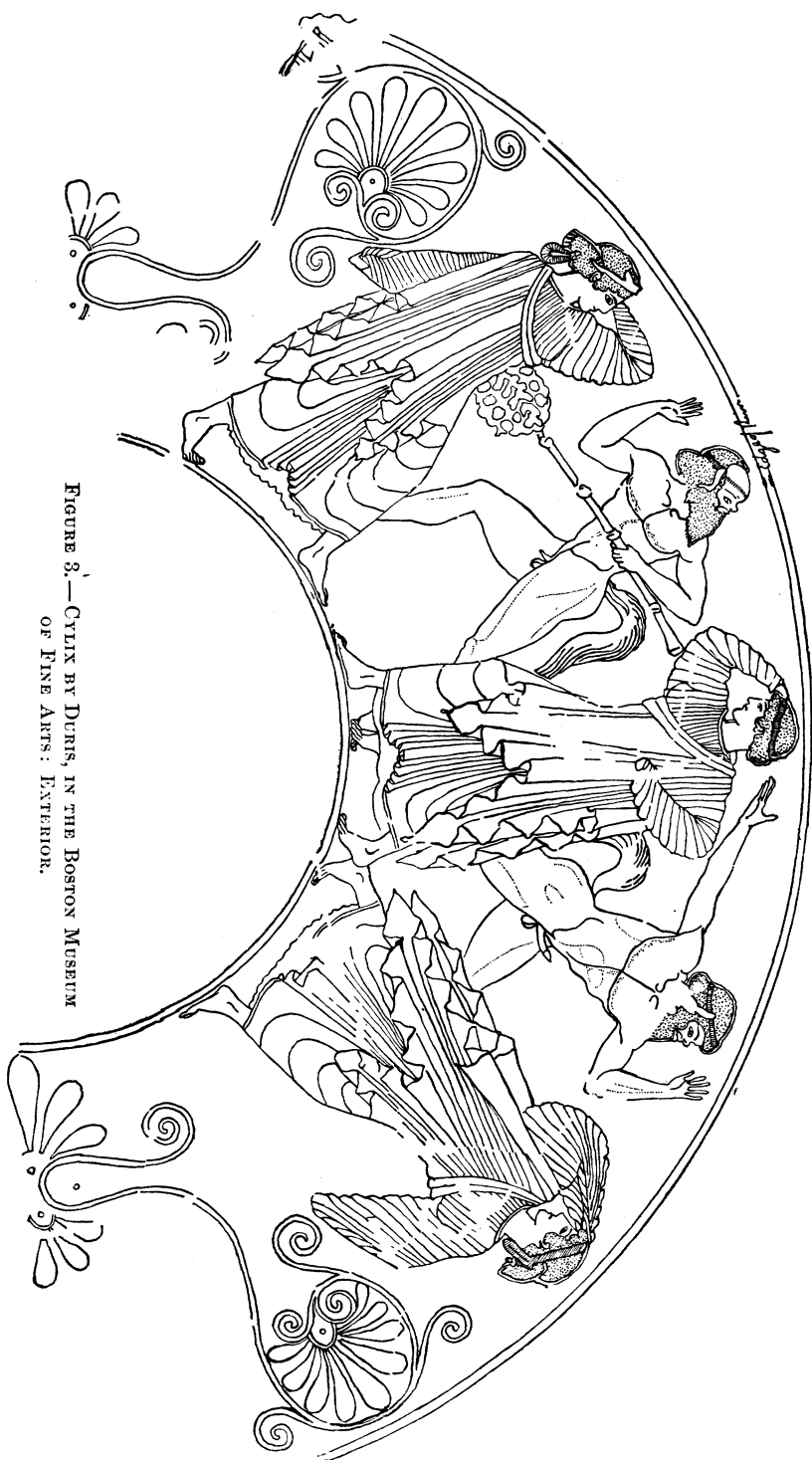


FIGURE 3.—CYMA BY DENNIS, IN THE BOSTON MUSEUM
OF FINE ARTS: EXTERIOR.

skin, and one carries a thyrsus. They, too, or at least the three whose heads are in profile, have fillets about their hair.

On one side is the inscription ΗΙΠΠΟΔΑΜΑΣ ΚΑΛΟΣ (Ἴπποδάμας καλός). This is the ninth cylix on which this name occurs. Of the eight cylices previously known, two are signed by Duris and three are ascribed to him, while two are signed by Hieron and one is ascribed to him. Duris here spells the name with a double *pi*, as on the unsigned cylix formerly in the Van Branteghem collection and now the property of Martin A. Ryerson, Esq., of Chicago (Hartwig, *Meisterschalen*, pl. lxvii, 2 = Klein, *Griechische Vasen mit Lieblingsinschriften*, p. 104, fig. 27), and, according to Hartwig (*Meisterschalen*, p. 602, note 1), on the signed cylix in the Louvre. In the other three instances he writes only a single *pi*.

The artistic shortcomings of Duris have been strongly emphasized by Hartwig, and the present vase illustrates them anew. The figure of Dionysus in the interior has the least possible subject-interest, and it poorly fills the circular space. The thiasus on the exterior is better, but it lacks the variety and reckless impetuosity, as well as the facial expressiveness, which Euphronius and Brygos knew how to give to such subjects. Even the anonymous painter of the British Museum cylix, E. 75 (Hartwig, pl. xliii), imparted to his treatment of the theme far more of Bacchic frenzy. The recurrence of similar gestures in Duris's design is characteristic. So, too, is the uniformity in the rendering of the Maenads' chitons, though the particular rendering employed—a single sheaf of symmetrical folds in the middle, with free, curved lines over the legs—is one to which the other work of Duris and that of his contemporaries, so far as accessible to one, does not afford a close parallel. All this, however, amounts only to saying that the present vase is not a production of the very highest order. When we have made our reservations, we shall still find much to admire, especially in that half of the exterior which bears the inscription (Fig. 2). If Duris has not here outdone himself, as on the famous psykter in the

British Museum, E. 768, he has at least drawn, in the two Sileni, figures of unusual spirit and excellence. That one in particular whose face is shown in front view is among the best things that Duris ever did, even the impossible way in which the sole of the right foot is shown not appearing so much a fault as an interesting audacity.

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